

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME II

NEW YORK, NOVEMBER, 1907

NUMBER II

FRENCH FURNITURE OF THE PERIOD OF LOUIS XIV AND HIS SUCCESSORS



HE taste of Louis XIV for magnificence is too well known for us to enlarge upon the sumptuousness of the furniture of the Crown during his long reign. What is more important to state is that there took place in his time and with his participation, a new revolution in the construction and decoration of furniture. Not only did they completely renounce the beautiful sculptures in the solid wood which had given to armoires, chests and cabinets so magisterial an air, but they also ceased to clothe pieces of furniture with magnificent casings and brocaded stuffs as they had done under the two preceding reigns. They decided to unite what had been hitherto separated and they succeeded in producing pieces of furniture so brilliant and so ornamental that from that time on they no longer needed to borrow from richly woven or embroidered fabrics their sparkle and richness. But, strangely enough, what they gained in adornment they lost from another point of view. Their logical construction ceased to be visible. A framework, a skeleton, cleverly put together, continued to assure their solidity; but this framework ceased to furnish the basis and first elements of the decoration. The latter became independent if not of the general form of the piece at least of its characteristic divisions. To facilitate this beautiful, rich and sumptuous decoration the surfaces of the piece must be all

smooth, its natural prominences completely suppressed. They made commodes which looked like tombs; the lower part of cup-boards, the doors being concealed, resembled pedestals; and this tendency increasing from day to day, furniture soon, under the dominion of fashion, began to exhibit the most unexpected swellings, hollownesses and undulations imaginable.

Louis XIV was too passionate a lover of beautiful interiors not to have imputed to his exaggerated taste for magnificence the cause of this transformation. The Royal Manufactory of Furniture of the Crown established at his order by the Gobelins, the numerous and solemn visits which he made to this establishment, the care which he took to have brought to him at Versailles the works which came from its ateliers, the protection with which he honored Le Brun, the grand promoter and chief executive of these furnishings, all attest the responsibility which rests upon him. His whole entourage naturally followed his example. The Grand Dauphin, Mlle. de Montpensier, the Princesse de Conti, Mme. de Montespan, the Maréchal de la Meilleraye, the Duchesse du Lude, Barbezieux, the Duc d'Orléans—all who depended upon the king sought to copy his magnificence, without, however, approaching it. Not content with giving presents of sets of furniture the king established lotteries where one might win them. It was the custom of the court and even of the provinces to vary the furnishings with the changes of the season, so that the young queen of Spain who had been visiting in Paris found on her return from a trip to Fontainebleau that "all the furniture of her apartments

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which had been in summer style when she left had been changed to winter ones of the most extraordinary magnificence."

With the XVIII century, the period *par excellence* of the sedentary and luxurious in furniture, these sumptuous customs were developed and strengthened in a still more general manner. The Regent introduced them even into the sanctuary reserved for the highest political discussions. Luxury of furnishing was, at this period, recommended by the moralists themselves, as a sign of greatness, of high birth and good education.

But it was not only the great lords in whose homes were found this fine furniture. In the inventory of ordinary merchants such as Sieur and Madame Granier in the Rue St. Martin we find "Beds, tapestries, seats of damask and velvet from Utrecht, curtains, andirons, sconces, mirrors, clocks, consoles, screens, commodes, writing-desks, sideboards, bric-a-brac, porcelains, etc."

The lawyer Barbier in his curious *Journal* enlarges complacently upon the sale of La Deschamps, "an Opera dancer and chorus girl," which began April 11, 1760.

In this sale, writes Barbier, it was not merely a matter of kitchen utensils, servants' beds, linen and furniture of little consequence, but they advertised also porcelain de Saxe from the manufactory of Sèvres of which there were admirable and very costly bits. Between the 14th and the 15th there was a considerable concourse of people of consequence, men and women. The apartment of ten rooms was divided into dining-room, antechamber, guest rooms, bed-chamber, with wardrobes, and among others the drawing-room with three triple windows, which is of great beauty, astonishing one upon entering by its magnificence. There is nothing like it in Paris. There is a crimson damask background in three shades, and a whole set of sofas and arm-chairs in the same; the gilded moldings in excellent taste. There are seven pier-glasses of great height, their frames all alike carved with palms. The sconces and the chimney brasses are of the utmost magnificence. There are none more beautiful nor on a

larger scale even in princes' houses; the marble tables were garnished with the most beautiful porcelain vases gathered together in a smaller room for winter use, the walls and furniture of which are covered with most tasteful pekin [silk painted in Chinese style]. This latter room is followed by a little library and private room. The bed-chamber is adorned with a bed of crimson damask à la polonoise, and a similar set of furniture, besides which there are two cabinets ornamented with mirrors. The Rue Saint-Nicaise, where this house is, beside the Magazin de l'Opera, was filled with coaches on both sides. One could hardly get near it. There were Swiss guards at the doors. They gave tickets of admission to people who appeared to be of distinction. There were more than sixty women, both of quality and of affairs, and the apartments were so crowded with men—lords, *cordons-bleus* and others, that the auctioneer was obliged to take his table into the court. The sale continued on the same scale for eight or ten days."

To finish with the furniture of our ancestors, it remains only to indicate succinctly the general characteristics which distinguished it in the eighteenth and beginning of the nineteenth centuries. The sumptuous order and imposing grandeur of the furniture of the Great King might not survive him who had given it the impress of his majesty. Louis XIV dead, in a few years the decoration changed. To noble and symmetrical lines everywhere succeeded rounded contours. Everything is curved, hollowed out or rounded. Solemnity, the one rule of the preceding reign, gives place to a preoccupation with comfort and pleasure. Woman, who all at once acquires an ascendancy and influence unknown in the preceding age, assigns to furnishings their true character. Pieces hitherto considered only accessory take on an unexpected importance. At the same time decoration becomes more intimate. To the great chimney pieces ornamented with mythological bas-reliefs or grave portraits, succeed little mantel pieces, surmounted by mirrors. Doors become arched; walls are covered with coquettish vegetation and

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with gilded foliations. Garlands and flowers join and cross and angles disappear under graceful spirals.

Twenty kinds of new seats, *cabriolets*, *causeuses*, *marquises*, *vis-a-vis*, *bergères*, *ottomanes*, *canapés*, *chaises longues*, *duchesses*, etc., repeating their rounded contours in a profusion of mirrors, attest the care which was felt not to bruise the delicate limbs and to frame softly the fresh complexions of the fair ones.

About 1750 these characteristics change anew. Little by little furniture returns to its former taste and traditions. It begins again to draw its inspiration from architecture. Greek forms succeed the contortions of the *rococo*. Lalonde and Lafosse give back their original perpendicular rigidity to the table-legs which Meissonnier and Oppenord had curved, and to the legs of chairs which they had twisted. The framework, become symmetrical again, but neither stiff nor heavy, is clad with a fine ornamentation which envelops the principal lines of the piece, without lessening its rather fragile grace, and this is the way that what we have agreed to call the Louis XVI style developed under the reign of Louis the Well-Beloved.

The régimes which followed accentuate

this revolution and rob French furniture of the better part of its originality and suppleness. An ill-conceived veneration for antiquity leads it into sad copyings and ridiculous adaptations. Art allows itself to be misled by Archaeology. Pompeii and Herculaneum furnish Paris with models for decoration. It seems that the artist and manufacturer, unwilling to trust to the chances of improvisation, are struck with sterility and dare not for new needs create new forms. The *fauteuil* takes the air of a *curule* chair. The foot of a peaceable article of furniture wears the aspect of a lictor's fasces, or terminates in a griffin. To support a table they introduce four seductive sphinxes. Flaming torches figure as props for a mirror, and the hand which chances to rest on the side of a sofa risks being swallowed in the gaping throat of a devouring lion. Furniture becomes heavy, thick. There is found no other expedient than to copy and recopy the forms dear to our ancestors and give birth to a composite furniture, if not without charms, at least without originality.

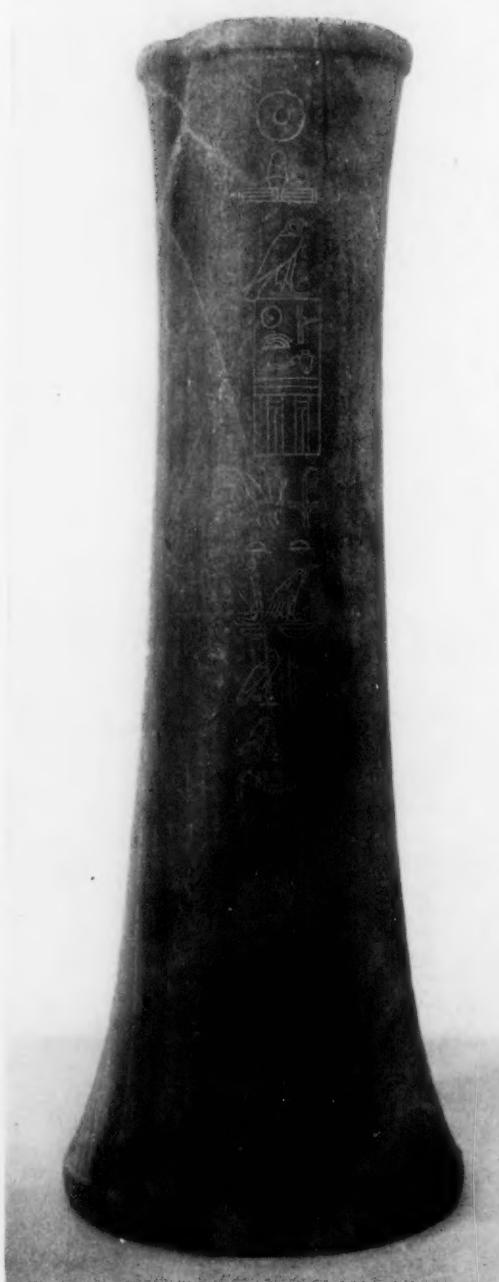
[Extracted and translated from Harvard's *Dictionnaire de l'Ameublement et de la décoration*, article "Mobilier," by M. McL.]



AN OFFERING-STAND OF KING KHAFRA

THE Museum has recently acquired, by purchase in Egypt, an object of historical importance. This is an inscribed offering-stand of Khafra, one of the great kings of the fourth dynasty (about 2500 B. C.) and the builder of the second Pyramid at Gizeh. The stand is of diorite, and of a form characteristic of the period to which it belongs—a slender column flaring at the top and bottom. It measures 84.5 cm. in height, 20.8 cm. in diameter at the top, and 30 cm. in diameter at the bottom. On one side it bears in a perpendicular line, the inscription, "Devoted to Ra, the Horus Weser ib Khafra, King of Upper and Lower Egypt, the Uniter of the two Egypts, strong in might, the Golden Horus Khafra, living like Ra eternally."

In general, such offering-stands were employed by the Egyptians in the cere-



mony performed at the tomb for the purpose of providing the *ka* or *double* of the deceased with the sustenance which it required—the offering stand being intended to receive the basin or saucer containing the food or drink offering. According to the Egyptian belief such a provision for the *ka* must be constantly made, and accordingly a chamber was regularly provided in the tomb for this purpose. The two essential parts of the representative private tomb were: 1. The burial chamber, which was sealed after the interment and thereafter inaccessible; and 2. The offering-chamber, which was open and accessible, where relatives or others might regularly come to make the offerings. The walls of this offering-chamber were decorated with scenes painted or

sculptured in relief, illustrating the daily life of the individual,—agricultural scenes,

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such as the reaping and storing of the grain, hunting and fishing scenes, and also scenes connected with the funeral ceremony, such as the slaughter of oxen for the sacrifice. On one wall of the chamber was placed the offering-stela—the place at which the offering was to be made and the point of central importance in the chamber—beyond which the *ka* was supposed to reside. In front of the stela were placed an offering-basin or table and the offering-stands, such as ours, to receive the vessels containing the offerings.

Similarly, in the case of royal tombs funerary chapels or temples were provided where the worship of the king was perpetuated and offerings were made to him. These royal chapels also had their offering-stelae, offering-tables and other equipment identical in character with that found in the offering chambers of the private tombs.

The offering-stand here illustrated was found near the ancient Bubastis, in the Delta, and must have belonged to some chapel or temple which originally stood on the site, where either the worship of Khafra was maintained or the stand had been dedicated in the king's honor.

A. M. L.

HELP OFFERED BY THE MUSEUM TO TEACHERS IN HIGH SCHOOLS

THE Museum cannot undertake to provide for talks to teachers or school children, but help will gladly be given to any teacher desiring to prepare such a talk. Teachers desiring to study at the Museum will be advised concerning objects and classes of objects if notice is given several days in advance.

Teachers and school children are free to visit the Museum on all public days. Mondays and Fridays are reserved especially for them. On these days the public is admitted only on payment of an admission fee, but school children accompanied by teachers are admitted without charge by ticket issued upon application.

Teachers, on application to the As-

sistant Secretary, may make arrangements for the use of a class room, which is equipped with chairs, tables and black-board, and which will be reserved for them unless otherwise engaged.

THE SYMBOLISM OF CHINESE PORCELAINS

IN viewing such an exhibit as the Morgan collection of Chinese Porcelains at the Museum, the pleasure of visitors is found to be much enhanced by a little insight into the mysteries of meaning in the strange symbols, characters, personages, birds, beasts, etc., which adorn these as they adorn all species of Chinese art objects. The issue of a new catalogue of the collection* makes it perhaps an opportune moment to call attention to this fascinating branch of a fascinating study.

How many casual visitors know that a rectangular Chinese vase is feminine, representing the *yin*, inert, dark and earthly traits in nature while an oval vase is masculine, representing the *yang*, or active, light and heavenly elements; a combination of the two representing the creative or ultimate principle?

A group of seemingly miscellaneous art-objects depicted perhaps upon a brush-tray are probably the *po-ku* or "hundred antiques" emblematic of culture and implying a delicate compliment to the recipient of the tray.

Birds and animals occur with frequency on Chinese porcelains and if one will observe closely it is a somewhat select menagerie, in which certain types are emphasized by repetition. For instance, the dragon is so familiar as to be no longer remarked, and yet his significance is perhaps not fully understood by all. There are in fact three kinds of dragons, the *lung* of the sky, the *li* of the sea, and the *kiau* of the marshes. The *lung* is the favorite kind, however, and may be known when met by his having "the head of a camel, the horns of a deer, the eyes

*See note on the Catalogue of the Morgan Collection of Chinese Porcelains on p. 185.

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of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palm of a tiger." His special office is to guard and support the mansions of the gods, and he is naturally the peculiar symbol of the emperor or son of Heaven.

A less familiar beast is the *chi-lin*, which resembles in part a rhinoceros, but has head, feet and legs like a deer, and a tufted tail. In spite of his unprepossessing appearance he is of a benevolent disposition, and his image on a vase or other ornament is an emblem of good government and length of days.

A strange bird, having the head of a pheasant, a long, flexible neck and a plumed tail may often be seen flying in the midst of scroll-like clouds, or walking in a grove of tree-peonies. This is the *jeng-huang*, the Chinese phœnix, emblem of immortality and appearing to mortals only as a presage of the auspicious reign of a virtuous emperor. In the present day the phœnix is the special emblem of the empress.

The tortoise (*kuei*) which bears upon its back the sea-girt abode of the Eight Immortals is a third supernatural creature associated with strength, longevity and (because of the markings on its back) with a mystic plan of numerals which is a key to the philosophy of the unseen.

The carp which leaps upward through the water until it emerges as a dragon "pursuing the effulgent jewel of immortality" expresses the Chinese reverence for literary perseverance which attains at length to fame. Such a transmutation is depicted on a pair of vases (Case F, Nos. 8, 9) in the Morgan Collection. Longevity, the great desideratum of the Chinese, is symbolized by the stork, the deer, the tortoise, the peach, pine, bamboo, prunus,

fungus, etc. Happiness is expressed by the image of the god Fu, by the character expressing his name, and by a picture of the bat. The bat in combination with a peach means "Happiness and longevity both complete."

The four seasons have each its special flower—the tree-peony for spring, the lotus for summer, the chrysanthemum for autumn, and the prunus, or plum-tree for winter. It should be mentioned that each of these flowers has its appropriate birds and insects. The Eight Immortal Genii are favorite subjects with porcelain makers, to be recognized by their respective symbols, the fan (or fly-whisk), the sword, pilgrim's gourd, castanets, basket of flowers, bamboo tube and rods, flute and lotus flower.

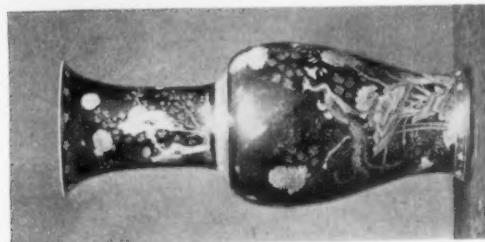
Colors have their significance, blue being the color of the heavens, yellow of the earth and the emperor, red of the sun, white of Jupiter or the Year Star, etc., while each dynasty had its own particular hue, that of the Chou dynasty being described as "blue of the sky after rain where it appears between the clouds."

One could go on indefinitely "reading" the meanings of the seemingly fantastic creations of the Chinese artist-devotee, but enough has been said to show that the strange beings, the conventional arrangements, the apparently haphazard conjunction of objects in his decorative schemes are far from being matter of chance, but add to their decorative properties the intellectual charm of significance. The catalogue of the Morgan collection, with its authoritative Historical introduction and copious notes and illustrations affords practically a text-book of these and other aspects of Chinese porcelains.

M. McL.



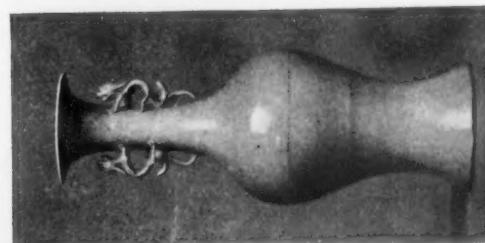
MYTHOLOGICAL LION
ROARING AT THE EAGLE
—SYMBOL OF CONTEND-
ING EARTHLY AND HEA-
VENLY ELEMENTS



PHOENIX, EMBLEM
OF IMMORTALITY



DRAGON OF THE AIR
(FOUR-CLAWED OR COM-
MON VARIETY)



OVAL OR "MASCU-
LINE" VASE WITH
CHIMAERA HANDLES



QUADRILATERAL OR
"FEMININE" VASE,
HAVING ON ITS SIDES
THE "FLOWERS OF THE
FOUR SEASONS",

SYMBOLISM OF CHINESE PORCELAIS

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COMMEMORATIVE EXHIBITION
OF THE WORKS OF AUGUSTUS
[SAINT GAUDENS]

THE Museum, acting in coöperation with Mrs. Saint Gaudens, will hold a commemorative exhibition of the work of our celebrated sculptor, Augustus Saint Gaudens, in the early part of the coming year.

At the meeting of the Board of Trustees, held October 21, a special committee was appointed, with Mr. Daniel C. French as chairman, to consist of the following gentlemen: Ex-officio, Mr. J. Pierpont Morgan, President of the Museum, Mr. Robert W. de Forest, Secretary, Sir C. Purdon Clarke, Director, Mr. Edward Robinson, Assistant Director, Mr. Henry W. Kent, Assistant Secretary, Mr. Edward D. Adams, Mr. Charles F. McKim and Mr. William Church Osborn, its Committee on Sculpture, Mr. Herbert Adams, Mr. Carl Bitter, President of the National Sculpture Society, Mr. Kenyon Cox, Mr. Frederic Crowninshield, President of the Fine Arts Federation, Mr.

Frederick Dielman, President of the National Academy of Design, Mr. James E. Fraser, Mr. Louis Saint Gaudens, Mr. R. W. Gilder, Mr. George F. Kunz, Mr. Frank Millet, Mr. Spencer Trask, President of the National Arts Club, Mr. Lorenzo Taft, Mr. Frederick S. Wait and Mr. John Q. A. Ward.

Power was given to the President, and to the committee, to enlarge its membership. It is confidently expected that, with the coöperation of Mrs. Saint Gaudens—which is assured—a large and representative exhibition will be held. Where the original works cannot be secured they will, so far as possible, be represented by casts, and if not by casts, by enlarged photographs. The exhibition will be held in a part of the large Sculpture Hall of the Museum, which is at the moment in the course of alteration.

The Committee would be glad to receive help in its efforts to bring together examples of Mr. Saint Gaudens' earliest work, done as a cameo-cutter in the employment of Avet, and later Le Breton, before he had reached the age of twenty-one.



NOTES

CATALOGUE OF THE MORGAN COLLECTION OF CHINESE PORCELAINS



As announced in the Bulletin for November of last year, Mr. J. Pierpont Morgan has given to the Trustees the right to reprint the catalogue of his collection of Chinese Porcelains, exhibited in the Museum, which, in a limited edition with colored plates, was privately printed by Robert Grier Cooke in 1904.

As printed by the Museum the volume* will contain a large number of additions to the list of porcelains, a valuable Historical Introduction by Dr. Stephen W. Bushell, a new preface by Mr. William M. Laffan and full-page plates in the half-tone process. Mr. Laffan in his preface says:

"This work has been made available to visitors by the aid of Dr. Stephen W. Bushell, C. M. G., the eminent Oriental scholar and sinologue, who has revised (1906) the original catalogue of Mr. Morgan's collection. . . Dr. Bushell has also written an introductory article on the general subject of Chinese porcelain and its history, similar to his *Chinese Art*, in the South Kensington Museum series, and it will be found to contain a short and authoritative account of the industry from the earliest times to the present day.

"The purpose of the present catalogue is to afford to those interested in the subject of Chinese porcelain an opportunity to study the objects exhibited in the Morgan collection in the light of the latest knowledge that is to be had on the subject. The collection is the most compre-

*Catalogue of the Morgan Collection of Chinese Porcelains, by Stephen W. Bushell and William M. Laffan. New York, The Metropolitan Museum of Art MCMVII, lxxii, 106 p. Octavo.

hensive that is known, and it has been described as succinctly and lucidly as appeared possible, without any technicalities that could be avoided."

The volume is an octavo printed in a French old-style type at The Gilliss Press and is bound in a French-folded, Chinese paper cover. It is now on sale at the Museum and by Messrs. Charles Scribner's Sons, 153 Fifth Avenue. Its price, illustrated, is \$3.00; unillustrated, 25c.

GALLERY 24.—Since April of last year, when one of the galleries of the Museum known as "Gallery 24," was arranged as a "temporary effort towards a more appropriate classification and display of the pictures" several rooms have been rearranged according to the rules then laid down. These include a room devoted to the early masters, or "Primitives," of all the schools, a room of the Dutch and Flemish schools, and a room of English pictures. With time, too, the collection of pictures originally shown in Gallery 24, has materially changed, some of them having been withdrawn to other rooms, some, there as loans, having been returned to their owners, their places filled by new accessions and other loans. In fact, the room has become a temporary exhibition room where may be seen the best that the Museum affords following out the plan stated in the preface to the *Catalogue of a Temporary Exhibition*, to be an arrangement "to bring together those pictures likely to be of interest to serious students of art and to recommend them to the study of those who, without having any special knowledge, may yet desire to become more intimately acquainted with the great expressions of creative thoughts in painting."

It may be of use to out-of-town visitors to know, and it may not be amiss to remind our own members of the fact, that in Gallery 24 at the present time are exhib-

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ited, among others, the following paintings of the first importance:

Portraits of Heer Bodolphe and his wife, by Frans Hals.

James Stuart, Duke of Richmond, by Van Dyck.

Christopher Columbus, by Sebastiano del Piombo.

The Nativity, by El Greco.

Don Sebastian Martinez, by Goya.

Young Woman Opening a Casement, by Vermeer.

RE-ARRANGEMENT OF THE AVERY COLLECTION OF CHINESE PORCELAINS.—The Avery Collection of Chinese porcelains, which has occupied Gallery 27, Second Floor, for many years, has just been rearranged and the room opened to the public. The gallery has been repainted throughout in light tones similar to those in the room immediately adjacent and occupied by the Edward C. Moore Collection, and the collection itself carefully examined and re-classified. The various specimens, not Chinese, heretofore included, have been withdrawn and transferred to their proper places. This with a distinctive grouping of the different classes has resulted in a more scientific arrangement.

The collection, diverse in its form and color, is representative of Chinese ceramic art, and contains among its early whites and crackles as well as its elaborately reticulated specimens, many pieces of great value and beauty.

It may be interesting to recall that the collection was acquired by the Museum just at the time possession was taken of the present building. In the Annual Report for the year ending May, 1880 (one year after the Museum moved "from Fourteenth Street to the new building in the Park" and one month after the building was opened to the public), is the following paragraph relating to this collection, and significant of the attitude of the Trustees:

"The importance of Ceramic Art with regard to the manufacturing and commercial industries of our country has led the Trustees to desire permanent examples as a portion of the exhibitions. In this respect they have heretofore been dependent

on the Loan Collection. The influence of that collection in the families and households of our citizens, and on American potters and importations, is so marked and decided that no doubt could be entertained of the immediate importance of making that art a permanent feature of the Museum instruction. In pursuance of this plan the Trustees asked contributions from the Members and others for the purchase of the Oriental porcelains of Mr. S. P. Avery, some of which have been from time to time loaned to us. This purchase was effected . . . and the arrangement in the northern gallery of the Central Hall has already proved so useful to practical potters from all parts of the country, and so interesting and instructive to crowds of visitors, that the Trustees congratulate themselves on the acquisition as certain to prove useful and valuable for all future time."

More than twenty-seven years have elapsed since the above announcement, and the interest continuously shown in the department of Ceramics justifies the purchase and the concluding sentence relating to it.

THE COLLECTION OF ORIENTAL EMBROIDERIES.—Among the textiles owned by the Museum the two collections of oriental embroideries given in 1881 by Mr. Stephen Whitney Phoenix, and purchased in 1879 from Mr. Andrew MacCallum are especially interesting, forming an important class in oriental art besides being of great intrinsic beauty and value.

Owing to the many changes at the Museum during the past two years, the textiles were temporarily withdrawn from exhibition, but a representative showing was recently arranged in Gallery 29, Second Floor, and a selection from the various specimens in these two collections may now be seen to advantage.

LIBRARY.—The additions to the Library during the past month were 110 volumes, divided as follows:

By purchase, 80 volumes.

By presentation, 30 volumes.

The attendance during the month was 165.

PRINCIPAL ACCESSIONS



REPRODUCTIONS OF BOOK-COVERS FROM SIENA.

Among the treasures seen by the visitor to the Governor's Palace (formerly the Palazzo Piccolomini of the ancient municipality of Siena, Italy, where city archives dating from 736 A. D. are still preserved) is a series of book-covers interesting to the bibliophile, to the historian and to the student of Siennese painting. In the days when Siena was a republic, the Finance Department was divided into two bureaux, the *Biccherna*, corresponding roughly to our modern Treasury, and the *Gabella* or Tax-collector's office.

Each of these bureaux reported to the city semi-annually, the reports being filed in the public archives. The *Biccherna* was presided over by a Chamberlain (*Camarlingo*) and four officials (*quattro provvidotori*). The Chamberlain of about the year 1250 conceived the idea of perpetuating the memory of his (let us hope) worthy administration by placing his portrait on the cover of his report, together with his own coat of arms and those of his assistants.

Succeeding officials elaborated upon this idea by the introduction of figures of saints and angels, and finally by having the chief political event of the day depicted in miniature upon these wooden *tavolette* or *biccherne*—political cartoons painted in tempera and gold by such artists as Ambrogio Lorenzetti, Giovanni di Paolo, Fungai and Francesco di Giorgio. Passing around the room where they are hung one sees the arms of the Republic and its officials replaced by those of the princely house of the Piccolomini; the saints and angels give place to the proud features of Pandolfo Petrucci, Despot of Siena in 1467; the crowds and carnage of the Spanish siege of 1533, and finally in 1555 the fateful *palle* of the Medici, who,

not content with crushing out the liberties of Florence, laid their tyrant hands upon her sister and rival republic.

Such is the original series. Reproductions of some of these and of similar ones to be seen in the Duomo and Biblioteca Comunale at Siena, have been made by a Siennese artist of to-day, which, if offered as originals might easily deceive the unwary. The Museum has purchased a number of these reproductions, which, while they illustrate the possibilities of modern tempera painting, serve also to recall something of the decorative impulse which led the chief artists of that great art center to apply the same infinite pains to the cover of a public account-book which they would have bestowed upon a missal-page or a cathedral fresco.

Further information about the originals may be obtained from the following sources:

Brinton, Selwyn. *The Republic of Siena.* 2d ed., 1907, p. 130-134.

Burlington Fine Arts Club. *Illustrated Catalogue of Pictures of Siena and Objects of Art.* 1905, p. 95 and pl. xliv.

Heywood, ——. *A Pictorial Chronicle of Siena.* (Recently published.)

New York Times, June 16, 1907. Article: *Old Siena Art Revived.*

M. McL.

MEDALS.—Medals, though of the coin family, and endowed with certain characteristics of money, are not usually issued or designed to circulate as such. It is to be regretted that many numismatist collectors in America employ little effort to acquire medals for their collections, but in their devotion to dates and to special issues of coins, often sacrifice much that would be of artistic interest.

Vasari observed that the medal was the link between painting and sculpture. Important personages or great achievement are commemorated by medals. Men

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"win" medals. Many events in history or in the progress of the arts and sciences are fixed by inscriptions on medals, or by miniature reproductions in metal picturing forth the events commemorated, and the fact that metal is the medium gives the record an endurance superior to all others.

Medals vary as to the manner in which they are made. Engraved or cut medals though still found by collectors are not very numerous, while early cast medals are difficult to distinguish from counterfeits, and, except in certain rare early examples, do not possess the same charm and interest as struck medals. Italy, the cradle of so much that is fine in early art, produced wonderful medals as early as the fifteenth century, while Germany and France had a splendid output in the sixteenth century. France is the present home of the medal, but the use of machinery in their production or reproduction is tending to obscure the individuality of the artists. Striking medals has engaged the attention of die sinkers for hundreds of years, and great artistic skill was shown in the early examples, some of which are preserved in European collections, especially those in London, Berlin and Paris. Examples of these early and rare medals would be a much appreciated addition to the Museum's collections.

Meanwhile one hundred and thirty-seven medals, mostly modern, have been added to our collection by new gifts from Mr. and Mrs. Frederick S. Wait. These include seven medals relating to the Napoleons, six to American presidents, including Washington, Jefferson, Jackson, Lincoln and Garfield, several medals relating to Queen Victoria, which include the Sudan, Egyptian and India medals, twenty-five representing kings, queens and princes, and several of distinguished people, including Columbus, Franklin, Pitt and Wellington. Some of the medals were secured from the Del Valle Collection.

F. S. W.

A JAPANESE FLUTE.—The Crosby-Brown Collection has recently received an

interesting accession, through the generosity of the donor, in the form of a Japanese flute of unusual beauty. The instrument is of the transverse or "side-blown" variety known in Japan as the *yoko fuye*. It is of bamboo, fifteen and one-half inches in length, slightly tapering, and has seven finger-holes which, as in many of the woodwinds of Japan, are of unusual size. The inside of the tube is of red lacquer, the outside the dark brown of the natural wood; between the holes the tube is wound with a fine cord that is glued to the surface and then lacquered. The closed end is finished with a bit of brocade, the plug being made of lead wrapped in paper and fastened with wax. The case is an exquisite piece of wood-carving ornamented with a serpentine dragon winding its way through characteristic Japanese clouds. The cover is fastened by silk cords attached to silver rings, and a silver ornament finishes the opposite end. The work is characteristic of that of the early eighteenth century.

Many of the instruments of Japan were developed from those of China and Corea, although the flute, *yamato fuye* and the national stringed instrument, *yamato koto*, are claimed by Japanese as indigenous. They were employed in the ancient temple ceremonials and their origin dates back to the mythological goddess Améno Usumi to whom is attributed the discovery of music.

TWO WORKS BY WILLIAM RIMMER.—We had occasion to refer to the sculptor, William Rimmer, at the time of the receipt of the bronze figure entitled "The Dying Centaur," a gift from Mr. Edward Holbrook. The Museum has just received two more of Dr. Rimmer's works: "Lions Fighting," a bronze group of two highly idealized animals, which has been presented by Mr. Daniel Chester French, and a bronze copy of the sculptor's most famous effort, "The Falling Gladiator," which has been purchased out of the income of the Rogers Fund from the Rimmer Memorial Committee.

This committee, which consists of Daniel Chester French, Professor William R. Ware and Edward R. Smith, was formed

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in 1905, and has had as its object the raising of a sum of money sufficient to cast in bronze the works of Rimmer, which, until now, had never been put into enduring form. The Museum's cast is the first copy to be taken from the mould made from the plaster cast.

With these three works the Museum offers to the student of this remarkable American artist the best examples of his activity as a sculptor. Other products of his genius are a "Head of Saint Stephen," carved in granite in 1861 (now in the Boston Museum), a granite figure of Alexander Hamilton, now in Commonwealth Avenue, Boston, and a figure of Osiris which has been destroyed.

Dr. Rimmer was best known in his day by his lectures on artistic anatomy, which were delivered in Boston, in many New England towns and in New York city. His *enseignement* was not simply a discussion of the facts of the dissecting table, it was an analysis of the athlete as represented in the best Greek statues. It was the only grammar of Greek sculpture which has ever been thoroughly worked out. Canova approached Rimmer's result, but never quite reached it. Houdon and the French school have worked on entirely different lines.

Rimmer's superb conception of the

statue is perfectly presented in his book on "Art Anatomy," known in all schools; and in this great figure of the Gladiator now placed permanently in the Museum.

"The Falling Gladiator" was made by a young physician in the intervals of an arduous practice, in the cellar of his cottage at Milton, without artistic training, and with no other model than his own person.

It is pleasant to note that the Museum in thus placing Dr. Rimmer's sculpture on exhibition assures for him hereafter recognition which was denied to him during his lifetime.

ARRETINE WARE.—From Mr. James Loeb have been received three plaster casts from terra-cotta moulds used in making a kind of pottery known from their place of manufacture, Arretium, in Italy, as Arretine ware. This pottery is distinguished for its decoration in relief, of a remarkably delicate technique and the charming quality of the scenes represented.

A collection of original Arretine moulds, numbering some six hundred specimens, which was given to the Fogg Museum of Art at Harvard University by Mr. Loeb, is shortly to be made better-known by the publication of a catalogue entitled *A Catalogue of the Loeb Collection of Arretine Pottery*.



COMPLETE LIST OF ACCESSIONS

SEPTEMBER 20 TO OCTOBER 20, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian.....	*Collection of one hundred and eighty seven pieces.	Purchase.
	Collection of twenty-nine pieces.	Gift of Egyptian Research Account.
ANTIQUITIES—Classical.....	Bronze archaic statuette of a youth.	Gift of Mr. Garrett C. Pier.
CERAMICS.....	†Three pairs of decorated vases, three cups and three saucers, Chinese.	Bequest of Miss Margarete Jones.
	†Limoges porcelain jar.	Bequest of Miss Margarete Jones.
	†One ornament, two bowls, six plates, one coffee-pot and one pitcher, Dresden.	Bequest of Miss Margarete Jones.
	†One Wedgwood tray, one paper-weight, eleven cups and twelve saucers. (?)	Bequest of Miss Margarete Jones.
	†Two Hispano-Moresque lustre tiles, sixteenth century.	Purchase.
	†Two plates, a jar, a vase, a bowl and a fragment of a bowl—Persian sixteenth century.	Purchase.
ENGRAVINGS.....	*Religious picture engraved on copper, Russian.	Gift of Mr. and Mrs. Frederick S. Wait.
FURNITURE AND WOODWORK...	*Two seventeenth century cupboards, a painted traveling-box, seventeenth century; nine Renaissance chests; a table with four coats-of-arms, seventeenth century; a carved Gothic table, fifteenth century, all Swiss.	Purchase.
	†Persian wooden coffer, covered with iron.	Purchase.
	†French carved wood panel, Louis XVI.	Gift of Sir Caspar Purdon Clarke.
LEATHERWORK.....	†Persian mirror-cover and an embroidered box.	Purchase.
MEDALS AND PLAQUES.....	†Collection of one hundred and thirty-seven medals and plaques from various countries.	Gift of Mr. and Mrs. Frederick S. Wait.
	†Plaque of Empress Eugenie, dated 1859.	Gift of Mr. George L. Goodman.
METALWORK.....	†Chinese bronze vase and bowl.	Purchase.
	†Persian bronze mortar and two stirrups.	Purchase.
	†Cloisonné tea-caddy and two cloisonné candlesticks, Chinese.	Bequest of Miss Margarete Jones.

*Not yet placed on exhibition.

†Recent Accessions Room (*Floor I, Room 3*)

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CLASS	OBJECT	SOURCE
MUSICAL INSTRUMENTS.....	*Yoko Fuye flute with carved wood case, Japanese; four whistles, Chinese.	Gift of Mrs. John Crosby Brown.
PAINTINGS	*Portrait of a Lady, early American. *Portrait of a Lady, by W. T. Danner. *A genre subject, by A. E. Plassan	Bequest of Miss Margarette Jones. Bequest of Miss Margarette Jones. Bequest of Miss Margarette Jones.
REPRODUCTIONS..... (FLOOR II, ROOM 22)	*Plaster cast of a marble panel, portrait of one of the D'Este family. *Plaster cast of the statue of the "Minerve au Collier," Louvre. Three plaster casts from moulds of Arretine bowls. *Two plaster casts of Columns from the "Treasury of Atreus," as restored in the British Museum. *Plaster cast of a statue of an Amazon in Lansdowne House. Copies of eleven book-covers, three Brevarium holders, and a copy of an Ancona, Italian.	Gift of Sir Caspar Purdon Clarke. Purchase. Gift of Mr. James Loeb. Purchase. Purchase.
SCULPTURE.....	*A daguerreotype of Peale's Washington. †Bronze group, Fighting Lions, by Dr. William Rimmer. †Bronze statue, Falling Gladiator, by Dr. William Rimmer. †A marble figure, Italian, of the twelfth (?) century.	Gift of Mr. George L. Goodman. Gift of Mr. Daniel C. French. Purchase. Gift of Mr. William M. Laffan.

LIST OF LOANS

SEPTEMBER 20 TO OCTOBER 20, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (FLOOR II, GALLERY 10)	Alabaster Canopic—jar of Queen Tii.	Lent by Mr. Theodore M. Davis.
CERAMICS.....	*A pair of large globular vases, four plaques and fifteen plates, Italian, fifteenth and sixteenth centuries.	Lent by Mr. V. Everit Macy.
TEXTILES.....	*Two pieces of netting sixteenth century, two copies and two capes, late seventeenth century, Italian; three chasubles, two squares, one cope and one cape, late seventeenth century, Spanish.	Lent by Mr. V. Everit Macy.

*Not yet placed on exhibition.
†Recent Accessions Room (*Floor I, Room 3*).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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BENEFACTORS, who contribute or devise ..	\$50,000
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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship mem-

bers have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further information see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrance to the Museum, and at the head of the main staircase. As to their supply to members see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company and Braun, Clément & Co. of Paris are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A. M. to 5 P. M. and table d'hôte, from 12 M. to 4 P. M.